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Mierevelt, perhaps the younger Mierevelt, is an admirable foil to the "Englishwoman," pointing, as it does, to the essential features of Mierevelt, so that one may readily retain a distinct image of his manner and his personality.

The work of Ferdinand Bol has a transparency and depth of color which will not fail to attract; and the curious little Dutch, or perhaps German, portrait of an anatomist, will recall to students the portrait schemes of Cranach.

Against the works we have been enumerating, the delicate and colored canvas of Romney—Miss Pole-Carew—makes an effectual appeal. Charming, sentimental, but still spirituelle, this portrait, though not an important example of the artist, yet asserts sufficiently the mood and the method of the most Gallic of British painters. The portrait of Mrs. Gilchrist by Sir Henry Raeburn hardly sustains his power, but is by no means uninteresting as an exponent of that manner in England which was shortly to develop into the theatric presentation of character so noticeable in the work of Lawrence. The color as well has something theatric, though still very fine, in its tendency.

Finally, the unctuous virility of the Goya brings to a dramatic close, with its overpoweringly personal method and its assertive singularity of color, a sequence which began (it will be instructive to go back) with the asperity of Memling's "Madonna."

On the screen between the windows of the Fourth Gallery will be found five English pictures, a recent anonymous loan to the Museum. Another—a water color by Peter de Wint—which accompanied these, will be found on the screen of Old English works in the Water Color Room.

The first picture which will strike the visitor is the sumptuous study for the portrait of Master Crewe, in the costume of Henry VIII, from the hand of Sir Joshua Reynolds. It might be possible to point to other examples in the country of greater note and greater magnitude of intention as well as of greater scale, but a more brilliant *morceau*, a more playful, but allusive, learnedness of the brush—no. The boy shares, but not too much, with those other fantasies of Sir Joshua's, where the expression of childish mood is enhanced into a delicate comic mask, as in the "Strawberry Girl" and the "Muscipula." Here, moreover, is the charm of allusion. One feels one sees, the Holbein Henry VIII fused with the Don Baltasar portraits of Velasquez. It is Holbein with unction, yet it is neither trivial, nor deceptive, nor derivative. The child remains a little ruddy English boy of the Georgian period, the handling is as essentially that of Sir Joshua as one would demand, and yet the whole is involved in this peculiar extra luxuriance of fancy. The splendor of the color and depth of tone and the mature, unmolested condition of the pigment need no emphasis.

It is rather the contrary with the "Miss Webster" by Romney. An originally charming tone, to be sure, has withstood the severe treatment of a more than ordinarily brutal restorer, but the character, never, it is evident, of absorbing interest and the never very distinct graphic intention, have both been lamentably marred.

The two sketches by Constable, on the other hand, remain vividly as left by him. The dark sky and lurid meadows of the lower palpitate with a sketcher's roughly but vitally realized impression, while the ripe amber-like passage of a wheat field in the upper has a quality worthy of the ambitious and maturely considered work for which it served as a base.

The Bonington, finally, offsets the cursive quality of the Constables by its elaborate technique,—this from a hand that itself was master of the cursive,—by its balanced composition and its blend of artifice in treatment with simplicity in motive, its sparkling but somewhat devitalized surface. It is an agreeable but rather misleading example of its author.

P. C.

The Egyptian Department.

Reference was made in the last number of the BULLETIN, for September, to some of the recent acquisitions in this department. The annual donation from the Egypt Exploration Fund has now reached the Museum, and the objects will be placed on exhibition as soon as possible. They include especially a number of examples of ivory figures and objects in glazed porcelain, of the first dynasty, from the work carried on by Professor Flinders Petrie on the site of the Osiris temple at Abydos, which show remarkable skill in modelling and in the processes of glazing even at the beginning of the historical period. From the temple itself there is a sandstone slab with relief of Mentuhotep III; a limestone block from the temple sculptures added under Sankh-ka-ra; and also an important stele of the fifth dynasty, containing a decree concerning the privileges of the temple and the exemption of the temple servants from liability to public duties.

From the Græco-Roman branch of the Fund have come many interesting objects of the Ptolemaic and Roman periods, from the work carried on by Messrs. Grenfell and Hunt at Hibeh and Qarara, including a votive inscription, sandals, bracelets, terra cottas, specimens of glass, and miscellaneous bronze implements.

The gift from Mr. Theodore M. Davis, of glazed porcelains and sculptures in wood from the royal tomb of Thothmes IV, in the Valley of the Kings at Thebes, has been placed on exhibition in two cases in the First Egyptian Room (entering from the Parthenon Room). In one case are shown the series of vases, ushabtis, "magic wands," and other objects in glazed porcelain; the second case contains principally the sculptures in wood, the figure of the panther exhibiting wonderful power and action.

In addition to these gifts, the department has added materially to its collection by the purchase in Egypt during the past year of a considerable number of objects, especial stress being laid upon those periods in Egyptian art which had been hitherto insufficiently represented in our collection. So, beginning with the prehistoric period, we shall now have a representative collection of flint implements, knives, arrow heads and spear heads, bracelets of flint, shell, and horn, necklaces, and similar ornaments.

That side of our collection representing the Old Empire will be strengthened by the addition of a series of stone vases and bowls, of alabaster, diorite, slate, and volcanic ash, ranging from the first to the sixth dynasty, which illustrate a greater perfection in the working of stone than was ever arrived at in the succeeding dynasties.

From the Middle Empire there are a number of inscribed coffins, and two fine statuettes in wood which show all the realism of Egyptian sculpture of this period.

The New Empire and the late dynasties are represented by examples of glazed porcelain, glass, bronze, and sculpture in stone, which will supplement the present collection and increase materially its value as a working collection.

Many of these new acquisitions have already reached the Museum, and it is the intention of the department to place them on exhibition with as little delay as possible. With a rearrangement of the Egyptian Rooms in view, and the addition of another room to the department, the present pressing need of space will be temporarily eliminated.

During the coming winter the work of adding to the collection will be carried on in Egypt in the same manner as during the past year, and with the generous help which has been extended to us by the Director General and the Department of Antiquities at Cairo, the outlook for still further and important additions to our collection is very promising.